

THE CURTIS INSTITUTE OF MUSIC

Catalogue

1942 - 1946

THE
CURTIS INSTITUTE OF MUSIC



CATALOGUE
1942-1943

RITTENHOUSE SQUARE
PHILADELPHIA • PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924 by Mary Louise Curtis Bok.

The purpose is to hand down through contemporary masters the great traditions of the past, and to teach students to build on this heritage for the future.

All nationalities, races, and creeds are welcomed. The School is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

The School is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

Students are accepted, under conditions herein set forth, exclusively on the Scholarship basis.

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THE CURTIS INSTITUTE OF MUSIC

CORPORATION OFFICERS AND DIRECTORS

THE CURTIS INSTITUTE OF MUSIC

Officers

Mary Louise Curtis Bok.....	<i>President</i>
Curtis Bok.....	<i>Vice-President</i>
Philip S. Collins.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
Jay H. Mattis.....	<i>Assistant Secretary and Treasurer</i>

Directors

Mary Louise Curtis Bok	Philip S. Collins
Cary W. Bok	Jennie M. Fels
Curtis Bok	Jay H. Mattis
Edith Evans Braun	Efrem Zimbalist

THE MARY LOUISE CURTIS BOK FOUNDATION

(Supporting The Curtis Institute of Music)

Officers

Mary Louise Curtis Bok.....	<i>President</i>
Curtis Bok.....	<i>Vice-President</i>
Philip S. Collins.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
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Cary W. Bok	Philip S. Collins
Curtis Bok	Jennie M. Fels

George P. Orr

THE SCHOOL'S ADMINISTRATIVE AND EXECUTIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Phyllis Prescott Rugg.....	<i>Librarian</i>
Elsie Hutt.....	<i>Secretary to the President</i>
Ethel Kingsley Nice.....	<i>Secretary to the Director</i>

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Elisabeth Schumann Richard Bonelli
Eufemia Giannini Gregory

Vocal Repertoire, Diction

Leo Rosenek
Elizabeth Westmoreland
Eufemia Giannini Gregory

Opera Class

Hans Wohlmuth

PIANO

Rudolf Serkin Isabelle Vengerova
Miecio Horszowski, assistant to Mr Serkin

Piano

Jeanne Behrend Freda Pastor
Eleanor Sokoloff

FACULTY—*Continued*

ORGAN

Alexander McCurdy

HARP

Carlos Salzedo

Harp Ensemble

Carlos Salzedo

VIOLIN

Efrem Zimbalist

Léa Luboshutz

Veda Reynolds, assistant to Mr Zimbalist

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

Felix Salmond

Chamber Music

William Primrose

ACCOMPANISTS

Elizabeth Westmoreland

Vladimir Sokoloff

Ralph Berkowitz

COMPOSITION

Rosario Scalero

Head of Composition and Theory Departments

Dramatic Forms

Gian Carlo Menotti

Orchestration

Samuel Barber

Elements of Music

Edith Evans Braun

Solfège

Anne-Marie Soffray

Counterpoint, Harmony

Constant Vaclain

Languages

Mary Q. Shumway, A. B., A. M., Ph.D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 11-15)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{	Solfège: 1 year Harmony: 1 year Elements of Music: 1 year
PIANO.....	{	Solfège: 1 year Counterpoint: 1 year Harmony: 1 year Elements of Music: 1 year
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		
COMPOSITION.....		See Note 2

For the Degree Bachelor of Music

VOICE.....	{	Solfège: 2 years Counterpoint: 1 year Harmony: 1 year Elements of Music: 1 year
PIANO.....	{	Solfège: 2 years Counterpoint: 1 year Harmony: 1 year Elements of Music: 1 year Orchestration: 1 year
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		
COMPOSITION.....		See Note 2

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music (1 year), Orchestration, and Dramatic Forms (each 2 years), and the courses are not considered supplementary but component parts of the major course.

NOTE 3. The two-year course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	{ Piano: 2 years Diction Vocal Repertoire Languages
PIANO	Chamber Music
ORGAN	Piano
HARP	{ Piano: 2 years Harp Ensemble
VIOLIN	{ Piano: 2 years Chamber Music
VIOLA	
VIOLONCELLO	
COMPOSITION	Piano: 2 years

Public performance, and performance in Casimir Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Casimir Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

Attendance is required at all recitals given in Casimir Hall.

FACULTY RECITALS 1941-1942

Casimir Hall

Dr McCurdy.....	November 11
Mr Salmond.....	December 15
Mr Zimbalist.....	January 12
Mr Bolet.....	January 30
Mr Feuermann.....	March 27
Mme Gregory.....	March 30
Mme Luboshutz.....	April 21
Mr Serkin.....	April 23

GRADUATES

Ninth Commencement, May 9, 1942

ALTMAN, BARUCH	MACIEJEWICZ, WALTER
BAUMAN, PERRY	MANN, ALFRED
BAUMEL, HERBERT	MITCHEL, ELEANOR
BOLTUCH, MORRIS	RETTEW, JAMES
CHAMBERS, JAMES	REYNOLDS, VEDA
dePASQUALE, JOSEPH	ROBINSON, REBA
DRUIAN, RAFAEL	SCHAEFER, WINIFRED
DUER, IRWIN	SHULIK, MORRIS
HARRIS, KATHARINE	SNYDER, JR., CLARENCE
KELLY, ROBERT	TROXELL, BARBARA
KRALIK, ISABELLE	TURSI, FRANCIS
KRELL, JOHN	TYRE, JANE
KUEHNE, MARGUERITE	WINKLER, ANTON
LAMBERT, ROBERT	WINSOR, CURTIN
LILLY, MARGARET	WORTREICH, HERBERT
LURIE, MITCHELL	

CURTIS AWARD: Eugene Bossart, pianist (Diploma 1941, Mus.B. 1942)

ALUMNI ASSOCIATION PRIZE to a student: Seymour Lipkin (Piano, Mr Serkin)

BUILDINGS — EQUIPMENT — INFORMATION

Designated studios are used for practice. The auditorium, Casimir Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons or evenings; mornings are devoted to practice. There is no charge for the reservation of practice studios.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of first editions and certain rare manuscripts. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian and French Schools, Steinway pianos, Lyon and Healy harps. The organ in Casimir Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner. On the recommendation of the major teacher, and with the approval of the Director, pianos, harps, and string instruments are lent students without charge.

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1943-1944

Persons wishing consideration for auditions and examinations to be held in April-May 1943 are requested to complete and return the application form with required supporting documents *not later than February 15, 1943.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seventeenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries), and songs of any period in the English language which are of artistic merit. At least one item must be submitted in English.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: preference will be given to *girls* between seven-teen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: preference will be given to those under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: preference will be given to those under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: preference will be given to those under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, or Goldmark.

Age of applicants: preference will be given to those under twenty-one.

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

Age of applicants: preference will be given to those under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: preference will be given to those under twenty-three.

COMPOSITION

Applicants shall submit several original compositions in small forms, such as songs, or piano pieces. Orchestral compositions *may* be submitted, additionally, but are not required. All manuscripts must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1942-1943

September 28 (Monday) } Registration of new
September 29 (Tuesday) } students

September 30 (Wednesday) }
October 1 (Thursday) } Registration of old
October 2 (Friday) } students

October 5 (Monday): First Term opens

November 26 (Thursday): Thanksgiving Holiday

December 21 (Monday) through } Christmas Vacation
January 6 (Wednesday) }

January 7 (Thursday): Second Term opens

April: Auditions and examinations begin for enrolment
of new students for the School Year 1943-1944

April 22 (Thursday) through } Easter Vacation
April 28 (Wednesday) }

May 13 (Thursday): Last day of instruction

May 14 (Friday): Commencement

Recitals as scheduled



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1943-1944

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Philip S. Collins.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
Jay H. Mattis.....	<i>Assistant Secretary and Treasurer</i>

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Jay H. Mattis.....	<i>Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Phyllis Prescott Rugg.....	<i>Librarian</i>
Elsie Hutt.....	<i>Secretary to the President</i>
Ethel Kingsley Nice.....	<i>Secretary to the Director</i>

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Elisabeth Schumann Frederick Schorr
Eufemia Giannini Gregory

Vocal Repertoire, Diction

Opera Class

Leo Rosenek Hans Wohlmuth
Elizabeth Westmoreland
Eufemia Giannini Gregory

PIANO

Rudolf Serkin Isabelle Vengerova
Miecio Horszowski, assistant to Mr Serkin

Piano

Jeanne Behrend Freda Pastor
Eleanor Sokoloff

ORGAN

Alexander McCurdy

HARP

Harp Ensemble

Carlos Salzedo Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist

Léa Luboshutz

Veda Reynolds, assistant to Mr Zimbalist

VIOLA

William Primrose

Chamber Music

William Primrose

VIOLONCELLO

Gregor Piatigorsky

String Ensemble

Marcel Tabuteau

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Bernard Portnoy

BASSOON

Sol Schoenbach

HORN

James Chambers

DOUBLE BASS

Carl Torello

Woodwind Ensemble

Marcel Tabuteau

ACCOMPANISTS

Elizabeth Westmoreland

Vladimir Sokoloff

Ralph Berkowitz

COMPOSITION

Rosario Scalero

Head of Composition and Theory Departments

Dramatic Forms

Gian Carlo Menotti

Orchestration

★ Samuel Barber

Elements of Music

Edith Evans Braun

Solfège

Anne-Marie Soffray

Counterpoint, Harmony

★ Constant Vauclain

★ Serving in the armed forces of the United States. Course in Orchestration will be given by Mr Menotti, courses in Counterpoint and Harmony by Mrs Braun.

Languages

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 11-15)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{ Solfège: 1 year Harmony: 1 year Elements of Music: 1 year
PIANO.....	{ Solfège: 1 year Counterpoint: 1 year Harmony: 1 year Elements of Music: 1 year
ORGAN.....	
HARP.....	
VIOLIN.....	
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	{ Solfège: 1 year Harmony: 1 year
FLUTE.....	
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	See Note 2

For the Degree Bachelor of Music

VOICE.....	{ Solfège: 2 years Counterpoint: 1 year Harmony: 1 year Elements of Music: 1 year
PIANO.....	{ Solfège: 2 years Counterpoint: 1 year Harmony: 1 year Elements of Music: 1 year Orchestration: 1 year
ORGAN.....	
HARP.....	
VIOLIN.....	
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	See Note 2

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects (Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE.....	{ Piano: 2 years Diction Vocal Repertoire Languages
PIANO.....	Chamber Music
ORGAN.....	Piano
HARP.....	{ Piano: 2 years Harp Ensemble
VIOLIN.....	{ Piano: 2 years Chamber Music String Ensemble
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 2 years Woodwind Ensemble
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music (1 year), Orchestration, and Dramatic Forms (each 2 years), and the courses are not considered supplementary but component parts of the major course.

NOTE 3. The two-year course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

NOTE. 5 Attendance is required at all recitals given in Curtis Hall.

FACULTY RECITALS 1942-1943

Curtis Hall

Mr Zimbalist	January 22
Mr Primrose	March 29
Mme Schumann	April 8
Mr Piatigorsky	April 19
Miss Reynolds	April 29
Mr Serkin	May 3
Mme Luboshutz	May 4
Dr McCurdy	May 7
Mr Horszowski	May 10

Special Concert

Salzedo Concert Ensemble	March 11
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CANDIDATES FOR GRADUATION

Tenth Commencement, May 14, 1943

BENFIELD, DOROTHY	MELLINGER, ELEANOR
CARUSO, FRANCISCO	PERKINS, THOMAS
DAVENPORT, MARY	PUTNAM, JANET
EGER, JOSEPH	REINHARDT, DONALD
ELLIOTT, BARBARA	SATTERFIELD, JACK
EMERY, KENNETH	SHAMLIAN, JOHN
FLISSLER, EILEEN	SHARP, SIDNEY
FLYNN, MARTHA	SHURE, PAUL
HAUTZIG, WALTER	SIMMS, JOHN
JENKINS, DAVID	ZELIG, TIBOR

BUILDINGS — EQUIPMENT — INFORMATION

Designated studios are used for practice. The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons or evenings; mornings are devoted to practice. There is no charge for the reservation of practice studios.

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ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1944-1945

Persons wishing consideration for auditions and examinations to be held in April-May 1944 are requested to complete and return the application form with required supporting documents *not later than February 15, 1944.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seventeenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

Centuries), and songs of any period in the English language which are of artistic merit. At least one item must be submitted in English.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or

ENTRANCE REQUIREMENTS: *Qualifications for Audition or Examination, Continued*

Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions in small forms, such as songs, or piano pieces. Orchestral compositions *may* be submitted, additionally, but are not required. All manuscripts must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1943-1944

September 27 (Monday) } Registration of new
September 28 (Tuesday) } students

September 29 (Wednesday) }
September 30 (Thursday) } Registration of old
October 1 (Friday) } students

October 4 (Monday): First Term opens

November 25 (Thursday): Thanksgiving Holiday

*December 20 (Monday) through }
January 5 (Wednesday) } Christmas Vacation*

January 6 (Thursday): Second Term opens

April: Auditions and examinations begin for enrolment
of new students for the School Year 1944-1945

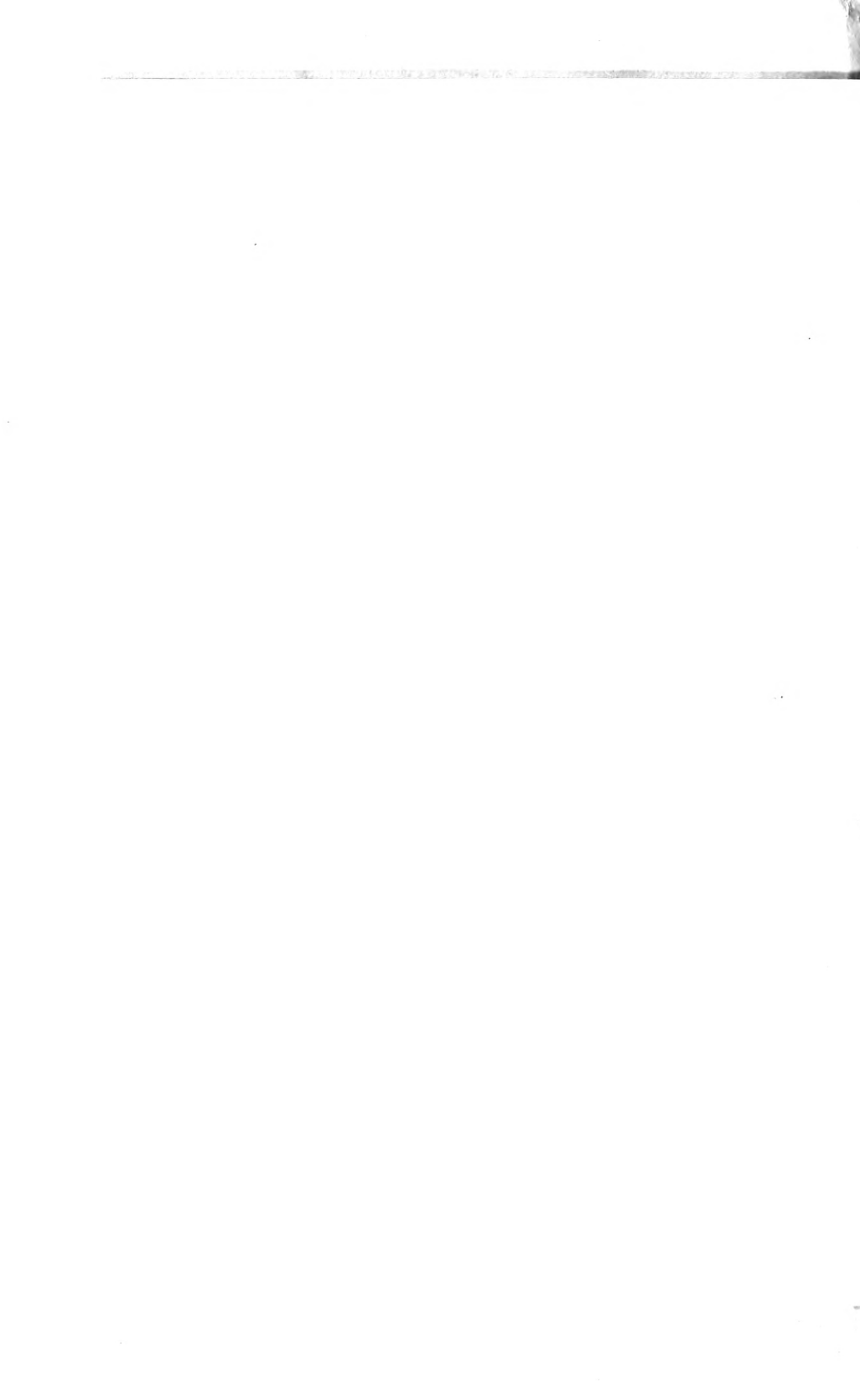
*April 6 (Thursday) through }
April 12 (Wednesday) } Easter Vacation*

May 11 (Thursday): Last day of instruction

May 12 (Friday): Commencement

Recitals as scheduled





**THE CURTIS INSTITUTE
OF MUSIC**

1944-1945



THE
CURTIS INSTITUTE OF MUSIC



CATALOGUE
1944-1945

RITTENHOUSE SQUARE
PHILADELPHIA 3 • PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD ON THIS HERITAGE
FOR THE FUTURE



EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924 by Mary Louise Curtis Bok.

All nationalities, races, and creeds are welcomed. The School is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

The School is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

Students are accepted, under conditions herein set forth, exclusively on the Scholarship basis.

CORPORATION OFFICERS AND DIRECTORS

THE CURTIS INSTITUTE OF MUSIC

Officers

Mary Curtis Zimbalist.....	<i>President</i>
Curtis Bok.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
Jay H. Mattis.....	<i>Assistant Secretary and Treasurer</i>

Directors

Mary Curtis Zimbalist	Edith Evans Braun
Cary W. Bok	George P. Orr
Curtis Bok	Jay H. Mattis
Efrem Zimbalist	

THE MARY LOUISE CURTIS BOK FOUNDATION

(Supporting The Curtis Institute of Music)

Officers

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Curtis Bok.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
Jay H. Mattis.....	<i>Assistant Secretary and Treasurer</i>

Directors

Mary Curtis Zimbalist	Edith Evans Braun
Cary W. Bok	George P. Orr
Curtis Bok	Jay H. Mattis
Efrem Zimbalist	

THE SCHOOL'S ADMINISTRATIVE AND EXECUTIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Phyllis Rugg Druian.....	<i>Librarian</i>
Ethel Kingsley Nice.....	<i>Secretary to the Director</i>
Emma Mae Frederick.....	<i>Secretary to the Business Manager</i>

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Elisabeth Schumann

Friedrich Schorr

Eufemia Giannini Gregory

Vocal Repertoire, Diction

Leo Rosenek

Elizabeth Westmoreland

Eufemia Giannini Gregory

Opera Class

Hans Wolmut

PIANO

Rudolf Serkin

Isabelle Vengerova

Miecio Horszowski

Piano

Freda Pastor

Eleanor Sokoloff

ORGAN

Alexander McCurdy

HARP

Harp Ensemble

Carlos Salzedo

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist

Léa Luboshutz

Ivan Galamian

Veda Reynolds

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

Chamber Music

William Primrose

String Ensemble

Marcel Tabuteau

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Bernard Portnoy

BASSOON

Sol Schoenbach

HORN

James Chambers

DOUBLE BASS

Carl Torello

Woodwind Ensemble

Marcel Tabuteau

ACCOMPANISTS

★ Vladimir Sokoloff

Elizabeth Westmoreland

COMPOSITION

Rosario Scalero

Head of Composition and Theory Departments

Dramatic Forms

Gian Carlo Menotti

Orchestration

★ Samuel Barber

Elements of Music

Edith Evans Braun

Solfège

Anne-Marie Soffray

Counterpoint, Harmony

Constant Vauchlain

★ Serving in the armed forces of the United States. Course in Orchestration will be given by Mr Menotti.

Languages

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 11-15)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses
(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{	Solfège: 1 year
		Harmony: 1 year
		Elements of Music: 1 year
PIANO.....	}	
ORGAN.....		
HARP.....		Solfège: 1 year
VIOLIN.....		Counterpoint: 1 year
VIOLA.....		Harmony: 1 year
VIOLONCELLO.....		Elements of Music: 1 year
DOUBLE BASS.....	}	
FLUTE.....		
OBOE.....		Solfège: 1 year
CLARINET.....		Harmony: 1 year
BASSOON.....		
HORN.....		
COMPOSITION.....		See Note 2

For the Degree Bachelor of Music

VOICE.....	{	Solfège: 2 years
		Counterpoint: 1 year
		Harmony: 1 year
		Elements of Music: 1 year
PIANO.....	}	
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		Solfège: 2 years
VIOLONCELLO.....		Counterpoint: 1 year
DOUBLE BASS.....		Harmony: 1 year
FLUTE.....		Elements of Music: 1 year
OBOE.....		Orchestration: 1 year
CLARINET.....		
BASSOON.....		
HORN.....		
COMPOSITION.....		See Note 2

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects (Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE.....	{ Piano: 2 years Diction Vocal Repertoire Languages
PIANO.....	Chamber Music
ORGAN.....	Piano
HARP.....	{ Piano: 2 years Harp Ensemble
VIOLIN.....	{ Piano: 2 years Chamber Music String Ensemble
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 2 years Woodwind Ensemble
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music (1 year), Orchestration, and Dramatic Forms (each 2 years), and the courses are not considered supplementary but component parts of the major course.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 3. The two-year course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

NOTE 5 Attendance is required at all recitals given in Curtis Hall.

FACULTY RECITALS 1943-1944

CURTIS HALL

Mr Horszowski

Mr Primrose

Mme Luboshutz

Miss Reynolds

Dr McCurdy

Mme Schumann

Mr Piatigorsky

Mr Serkin

Mr Zimbalist

BUILDINGS — EQUIPMENT — INFORMATION

Designated studios are used for practice. The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons or evenings; mornings are devoted to practice. There is no charge for the reservation of practice studios.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of first editions and certain rare manuscripts. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian and French Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner. On the recommendation of the major teacher, and with the approval of the Director, instruments are lent students without charge.

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

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Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1945-1946

Persons wishing consideration for auditions and examinations to be held in April-May 1945 are requested to complete and return the application form with required supporting documents *not later than February 15, 1945.*

All communications should be addressed to

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Philadelphia, Pennsylvania

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Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seventeenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth

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Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge

of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or

Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions in small forms, such as songs, or piano pieces. Orchestral compositions *may* be submitted, additionally, but are not required. All manuscripts must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1944-1945

September 25 (Monday) } Registration of new
September 26 (Tuesday) } students

September 27 (Wednesday) } Registration of old
September 28 (Thursday) } students

October 2 (Monday): First Term opens

November 30 (Thursday): Thanksgiving Holiday

December 18 (Monday) through } Christmas Vacation
January 7 (Sunday)

January 8 (Monday): School re-opens

April: Auditions and examinations begin for enrolment
of new students for the School Year 1945-1946

March 30 (Friday) through } Easter Vacation
April 4 (Wednesday)

May 11 (Friday): Last day of instruction

May 12 (Saturday): Commencement

Recitals as scheduled

**THE CURTIS INSTITUTE
OF MUSIC**

1945-1946

THE
CURTIS INSTITUTE OF MUSIC



CATALOGUE
1945-1946

RITTENHOUSE SQUARE
PHILADELPHIA 3 • PENNSYLVANIA

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FOR THE FUTURE



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THE CURTIS INSTITUTE OF MUSIC

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Curtis Bok.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
Jay H. Mattis.....	<i>Assistant Secretary and Treasurer</i>

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Cary W. Bok	George P. Orr
Curtis Bok	Jay H. Mattis
Efrem Zimbalist	

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Curtis Bok	Jay H. Mattis
Efrem Zimbalist	

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Jay H. Mattis.....	<i>Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Phyllis Rugg Druian.....	<i>Librarian</i>
Ethel Kingsley Nice.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses

VOICE

Elisabeth Schumann Marion Szekely-Freschl
Eufemia Giannini Gregory

Opera Department

John Wolmut Leo Rosenek
Stage Director *Musical Director*

Vocal Repertoire, Diction

Leo Rosenek
Elizabeth Westmoreland
Eufemia Giannini Gregory

PIANO

Rudolf Serkin Isabelle Vengerova
Mieczyslaw Horszowski

Piano

Freda Pastor Eleanor Sokoloff

ORGAN

Alexander McCurdy

HARP

Carlos Salzedo *Harp Ensemble*
Carlos Salzedo Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist

Léa Luboshutz

Ivan Galamian

Veda Reynolds

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

Chamber Music

William Primrose

String Ensemble

Marcel Tabuteau

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

★ Bernard Portnoy

BASSOON

★ Sol Schoenbach

HORN

James Chambers

DOUBLE BASS

Carl Torello

Woodwind Ensemble

Marcel Tabuteau

ACCOMPANISTS

★ Vladimir Sokoloff

Elizabeth Westmoreland

COMPOSITION

Rosario Scalero

Head of Composition and Theory Departments

Dramatic Forms

Gian Carlo Menotti

Orchestration

★ Samuel Barber

Elements of Music

Edith Evans Braun

Counterpoint, Harmony

Constant Vaucelain

Solfège

Anne-Marie Soffray

★ Serving in the armed forces of the United States. Course in Orchestration will be given by Mr Menotti. Bassoon will be taught by Ferdinand Del Negro.

Languages

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

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(Entrance Requirements, pages 15-19)

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For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses
(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{ Solfège: 1 year Harmony: 1 year Elements of Music: 1 year
PIANO.....	{ Solfège: 1 year Harmony and Counterpoint: 2 years Elements of Music: 1 year
ORGAN.....	
HARP.....	
VIOLIN.....	
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	{ Solfège: 1 year Harmony: 1 year
FLUTE.....	
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	See Note 2

For the Degree Bachelor of Music

VOICE.....	{ Solfège: 2 years Harmony and Counterpoint: 2 years Elements of Music: 2 years
PIANO.....	{ Solfège: 2 years Harmony and Counterpoint: 2 years Elements of Music: 2 years Orchestration: 1 year
ORGAN.....	
HARP.....	
VIOLIN.....	
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	See Note 2

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	{ Piano: 2 years Diction Vocal Repertoire Languages
PIANO	Chamber Music
ORGAN	Piano
HARP	{ Piano: 2 years Harp Ensemble
VIOLIN	{ Piano: 2 years Chamber Music String Ensemble
VIOLA	
VIOLONCELLO	
DOUBLE BASS	
FLUTE	{ Piano: 2 years Woodwind Ensemble
OBOE	
CLARINET	
BASSOON	
HORN	
COMPOSITION	Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

NOTE 5. Attendance is required at all recitals given in Curtis Hall.

FACULTY RECITALS 1944-1945

CURTIS HALL

Mr Horszowski

Mr Primrose

Mme Luboshutz

Miss Reynolds

Dr McCurdy

Mr. Salzedo

Mr Piatigorsky

Mr Serkin

Mr Zimbalist

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

Designated studios are used for practice. The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons or evenings; mornings are devoted to practice. There is no charge for the reservation of practice studios.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of first editions and certain rare manuscripts. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner. On the recommendation of the major teacher, and with the approval of the Director, instruments are lent students without charge.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1946-1947

Persons wishing consideration for auditions and examinations to be held in April-May 1946 should request, complete, and return the application form with required supporting documents *not later than February 15, 1946.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four items showing the character, quality, and personality of voice and singer, selected from the standard operatic and oratorio recitatives and arias, and from the repertoire of German Lieder, Italian songs of the Seventeenth and Eighteenth Centuries, French songs (whether of the 'Bergerette' type or of the Nineteenth and Twentieth

Centuries), and songs of any period in the English language which are of artistic merit. At least one item must be submitted in English.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge

of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer études; 3) a concerto of de Beriot, Viotti, or Spohr.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or

Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions in small forms, such as songs, or piano pieces. Orchestral compositions *may* be submitted, additionally, but are not required. All manuscripts must be in the handwriting of the applicant.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1945-1946

September 24 (Monday) } Registration of new
September 25 (Tuesday) } students

September 26 (Wednesday) } Registration of old
September 27 (Thursday) } students

October 1 (Monday): First Term opens

November 22 (Thursday): Thanksgiving Holiday

December 17 (Monday) through } Christmas Vacation
January 6 (Sunday)

January 7 (Monday): School re-opens

April: Auditions and examinations begin for enrolment
of new students for the School Year 1946-1947

April 19 (Friday) through } Easter Vacation
April 24 (Wednesday)

May 10 (Friday): Last day of instruction

May 11 (Saturday): Commencement

Recitals as scheduled



